793
"Your holiness" and themselves as "Your holiness' pupil". The monks 792
addressed the people as *daga*, giver, for they lived by the gifts of the 181
people who donated robes, household articles and other necessities to the [431]
monasteries, as good works which brought them merit.

When my grandparents took my father to the kyaung he was a 858
frightened little boy dressed in a cotton skirt called a *longyi*, and a shirt 792
without cuffs and collar; his hair was grown long in the centre and tied 872
in a knot, the sides being cut in a fringe about two inches long all round, 302
and the rest shaved clean, a way of growing hair common to both little boys and girls and enhancing their youthful appearance. He and all the other scholars performed the domestic tasks of the monastery, swept and rubbed the good hard wooden floors, the monastery grounds and pagoda steps, because in these precincts all comers went barefoot; they drew water for drinking, and for the bath of the older monks; they followed the monks on their rounds, two of them bearing a pole on which was slung a covered tray, to take any food donated in excess of what would go into the monk's bowl; they waited on the monks at meals; they learned to read and write, and do simple sums, to recite precepts and religious passages which they shouted at the tops of their childish voices in imitation of the deep intoning voice of the teacher monk, phrase by phrase; in the evenings they went home to eat the meal which the monks abstained from, but came back at sunset to recite the lessons of the day and many past days all over again, to join in the assembled night prayers, to sleep in the monastery and rise again before dawn.

When my father spoke to us of his years in the monastery he always 872
chuckled with delight, in spite of this long list of disciplined tasks. He 659
had the advantage from the first; he was stronger and taller than other 876
boys, and in a system where all learning was by heart he had brilliant memorising powers. The school-room of the kyaung had not the formal atmosphere of the Western school-room with each child at a desk and chair, and a silence except for the voice of teacher or child. The monastery boys all went into the same big room of the monastery, irrespective of age or stage, each with his slate or book, got down on the floor

have chosen industry and renown, or those others who have concentrated on hard living and the enjoyment of the pleasures of life, they all seem so ebullient, so much Lower Burman and not of the court of Mandalay.

My grandfather was a pleader by profession, but by reputation much more—he was a classical scholar, famed for his fiery temper, his forthrightness and the stern discipline he imposed on all his children, grandchildren, dependents and anyone else who was given into his charge. He was also known for sudden progressive and even radical courses of action while expressing most reactionary views. My mother says he was a great man. My aunts loved to tell of his mental prowess, of how he never learnt English, never spoke it, but always as he did his pleading in court he could understand everything that was said around him in English; my mother also told us of how beautiful he looked on a horse; and when he was playing *chinlon*, which is a light cane ball to be kept in the air by tossing with legs, shoulders or any part of one's body that agility can devise, his short strong body, bare except for the longyi tucked about his loins, with tattoo marks in a blue-ringed pattern from waist to knee, and his long thick hair in a knot on the crown of his head, all looked more fair, more *manly* than the cropped hair, the shoes and socks and collars of the present punier generation.

Grandfather started his family in a village just outside Moulmein, but a fire burnt down the house when my mother was still very young, and he decided to bring his family to Thaton and set up a practice there. He chose a site outside the town proper. It was then surrounded by muddy fields and, knowing Thaton at present with its 220 inches of rain a year, I can sympathize with my aunt Kyi-Kyi-Lon, who is said to have rolled herself on the ground with rage at beholding such a prospect.

The house which Grandfather built still stands today. There are not many houses left in Burma which reflect so well the type of comfort which a well-to-do family provided for in those days, or which have been built with so much regard to the customs of daily life and occasional festivities, and so little regard for appearance. Grandfather enclosed

511 415 252 necessity, by pressing the paste flat on the inside of the cover and putting it over the fire; the top knob of the pottery always remains cool enough to be touched by the time the paste is baked. On festival days 415 372 527 511 my mother bought dozens of little earthern dishes, no bigger than an English coffee saucer. They were called *hsi-mi-khwet*, oil-flame dishes, in which we burned lights of cotton wick and kerosene, and lined verandahs and window-sills with bright fairy lights in the night breeze.

We had stoneware in the house too. The *kyaukpyin* is a flat circular piece of stone for grinding the bark of the *thanakha* (*limoria acidissima*) tree, to use as a cosmetic. It has a canal all around to receive the ground paste. Kyaukpyins can be bought in all varieties and sizes in any bazaar, but my mother always got hers through the headman of Salé village, in Upper Burma, where they use a particularly suitable kind of rock which is durable and yet helps to make the paste smooth. We had some beauties, heavy pieces of about 14 inches across, a square around the circular canal, with carved figures on the corners and the ponderous legs. With the right quality of bark the ground thanakha fell in a smooth golden flow into the canal. Formerly, all women used this cream as the sole substitute for powder, letting it dry on the face and whiten it, but the sophisticated ones now use imported powder as giving a less artificial appearance.

Yet even the most ardent Max Factor fans cannot give up thanakha entirely for its great value lies in its astringent properties; it would have great success with European women who use mud-packs, because it acts like a mild and pleasant mud-pack. It also has cooling and refreshing properties, it is fragrant; older women apply it over the entire body after their baths, like talcum powder. My mother says it smooths the skin and, indeed, victims of smallpox who are left with deeply marked faces, have their skins smeared with thick thanakha many times a day, and after a few months there is a definite improvement. The thanakha bark is the most used, but barks of the red and white sandalwood and other trees (*nethapyu, nethani, kalamè, a-hmway*) are more fragrant and used on the body. Bad bark from the bazaar grinds gritty and dries patchily, but special consignments come from Myingyan and Pakokku, cut into six-inch lengths from branches two inches in diameter. A daily task of the girls in each household is to grind thanakha, and the commonest sight is a girl on a verandah with a kyaukpyin, a mug of

water and a basket of logs; she pours water and grinds unceasingly, bored to tears, and then scoops the paste into separate dishes for use on face, body and legs. 303 512

Our toilet to this day never included imported combs. Even the most frivolous girls in the University prefer Burmese combs. Burmese women, unlike Siamese and modern Chinese and Japanese women, wear their hair long without exception, and European combs could never cope with so much work. At one time, the village girls did favour long, bright bakelite combs to wind the hair around in a knot at the back, but the fashion was ridiculed as "aeroplane head-dress" and soon died. Burmese utility combs for general use and for distribution to servants of the household are made of wood and shaped according to use: for combing the hair are those with slightly curved rims, two inches wide and six inches long; for the little girls to stick in front of their knots and for women to form a frame for their formal hairdressing are small ones, almost semi-circular in the curve of the rim; for the women to wind their hair into a knot on less formal occasions are almost straight-backed combs; for delousing are fine, double-edged combs. My mother chose wooden combs for smoothness and stoutness and put them at the bottom of the sesamum oil jar until the brittle yellow wood turned a deep rich brown. These combs, with teeth that bite and rarely break off, can be bought for three annas. We also had ivory and tortoise-shell combs for superior use. 302 412

Burmese blacksmiths have been busy since olden days, producing weapons for the hill people, agricultural implements, scissors, nut-crackers and fire-irons, and, above all, blades of all kinds (*dahs*). The dah is the universal implement in Burma. It serves as a fighting weapon in the form of a long *dahat*, a slender pointed steel blade, about 15 inches long, fixed by a tang into a long handle of cane 326 412

276 them down. She stopped the hole with one of the a-si-hkans and stuck the leaf over it. This provided a firm grip for the mouth, and the same a-si-hkan could be used again and again. What we loved best about this was that my aunt never used matches but, even when we were little children, she would hand us a cheroot with which we ran to the kitchen. There the cook would pull out a piece of firewood and hold the gigantic flaming match while we puffed the cheroot alight and brought it back to my aunt.

• 302 177. 30 Kyi-Kyi's daily toilet was another thing we loved to watch, and even when I was grown up I never ceased to admire its simple thoroughness. She has never altered it since she was a young girl forty-five years ago, neither conceding to newer fashions nor omitting any of the vanities as she grew from girlhood into middle-age. She came out of her bath with her longyi *yin-sha* that is, drawn up above her bosom. She then put thanakha on face, neck and shoulders; face powder she condemned as having lead in it, but baby's talcum powder she sprayed on her palms, rubbed them together and patted into her face as the thanakha was drying. Then she moistened a brush the size of a baby toothbrush, and rubbed the thanakha off her eyebrows and lashes and traced her hairline in an exaggerated rectangle to produce what was considered a noble and beautiful forehead, a *mahanahpu*. By this time the thanakha and powder were dry, and uneven patches were rubbed off with a dry brush. Then she opened a little jar—always an empty Tiger Balm bottle—in which was a mixture of oil and blacking. She dipped a special brush into this and drew her eyebrows and the rectangular hairline. She cleaned her lips and ear-studs with water, and then put sandalwood or other ground bark on her arms and legs. Her hair had been dressed before she had her bath, in a *sadone*. This is the coil of hair built up in a cylindrical form around a framework of combs and hairpains, helped out by false tresses. It is the universal hair style for all women after they pass the age of about seventeen, and ladies like my aunt never go anywhere unless their hair is formally dressed in this way.

In modern times, however, the younger women have not only streamlined the sadone, making it thinner and taller, but they have shelved it as a full-dress style, to be worn only on special occasions, while every day they go about with the hair drawn straight back and twisted over a comb at the back of the head. Although the sadone is worn by both older and younger ladies, differentiating touches are carried out. Young unmarried girls fix a *sameik* on the right side of the sadone. This is a short tress, the head of which is anchored hidden inside the cylinder, but which comes over the top and leaves its free end to dangle coquettishly at the side. The modern girls exaggerate the coquetry of

the sameik by using an uncoiled dry and slightly wavy tress to offer a wanton contrast to the smooth severe cylinder. In the absence of permanent waving, and with the straightness of the Burmese hair, I admired the enterprise of a Rangoon family who subsidized, with supplies of coconut oil, the Indian gardener next door, an Oriya coming from a race with wavy raven locks, until his tresses grew to the requisite length and they bought them for binding into a sameik. This sameik is discarded after marriage, but in the case of a girl who does not get married early, it continues in a more restrained form, a *sameik-kwin*, when it is tucked back into the bottom of the cylinder to form a loop. Shortly after the age of twenty-five, she discards it altogether and makes just a sadone like a married woman. Kyi-Kyi's sadone was broad and low; after she had finished the rest of her toilet she tied her hair by drawing a thread backwards from her forehead so that stray hairs were tucked into the sadone, and the same with the upswept hair at the back. She also carried the Burmese powder puff in her luggage though I never saw her use it. These, which we also still use as the best means of applying Max Factor powder, were scraps of old cotton vests, about ten inches square, which had been soaked and washed in thanakha, thus avoiding the horrible newness of the unused modern powder puff.

My aunt's clothes were also aggressively her own. This was noticeable especially with her going-out clothes, for which she would never have any imported materials. She declared that imported silks, crêpe-de-chines and the like, could not be washed and beaten clean like the Burmese silks and cottons. Neither did they produce suitable colours and designs for elderly spinster ladies like her—they were either gay and skittish, or of a soberness that depressed without pleasing one. What she loved most were the *ya-khaing* longyis, silks and cottons woven in Arakan, in small check patterns, but so stout that you soaked them and beat them hard before the first wearing, and then washed them again and again until you had a pliant closely-woven fabric whose colour and freshness lasted a lifetime. One of my sisters, whom my aunt pressed to wear a ya-khaing longyi in preference to a crêpe-de-chine piece whose bright butterflies had appealed to her sixteen-year-old fancy, stated that no doubt if she slept in the ya-khaing longyi every night for seven years, it would just be at its best for her to wear when she reached the age of twenty-five. For more dressy occasions, my aunt wore *zin-mè* silks, the design of which was reputed to come from Chiengmai in Siam, and in imitation of which Burmese weavers now produce zin-mè longyis in dull red and green geometrical designs, like old lacquer colours. Kyi-Kyi sometimes wore *Bangauk* longyis also, said to come truly from Bangkok, but more often woven in Burma in imitation of the characteristic twist

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gyis, and settles down to observe the proceedings. The boy throws off all his fine clothes and jewellery, and binds a piece of white cloth round his loins. Then his long hair is cut off close to the head. Often the locks are as much as three or four feet long, and are carefully preserved by the mother or sister, the latter often making them up into ta-su, the tails of hair twisted in with her own to increase the size of her sa-dôn—the knot of hair she wears at the back of her head. When the hair has been cut, the head is carefully shaved, the boy holding it over a cloth held by some of his relations. After this the head is washed in the usual way with a decoction of the seeds and bark of the kin-bôn thi, and rubbed well with saffron. A bath is then taken, and once more he puts on the bright paso, and repairs to the presence of the monks. Near at hand the parents have set ready the thingan, belt, ko-wut, and other yellow robes, the begging-pot and other requisites of the shin. The boy comes forward, prostrates himself three times, raises his hands joined in reverence, and begs, in a Pali formula got up by heart, to be admitted to the Holy Assembly as a neophyte, that he may walk steadily in the path of perfection, enjoy the advantages which result therefrom, and finally attain to the blessed state of Ne'ban. The kyaung po-go with his own hands gives him the garments; he is duly robed; the thabeit is hung round his neck by the strap, and then it is announced formally that he is a member of the monastery. He falls in among the other novices who have come with the mendicants. The abbot perhaps exhorts the assemblage for a short time, and then rising while all the people do obeisance, walks off slowly to the monastery, whither the newly-appointed ko-yins follow him, not unlikely helping to carry the presents which have been given at their induction.

The feast at the parents' house begins immediately, and of course ends in a pwè, which lasts till dawn. Sometimes, though this is very seldom the case even in Rangoon, the young probationer comes back again the same night and assumes the lay dress. This *pro forma* observance of the ceremony of baptism is, however, vehemently opposed by all the monks who are worth anything. A few boys

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the monks are perhaps

276 792 the most persistent chewers of the good betel. Smoking is prohibited, but nothing is said against betel, and it is considered a great stimulator of the meditative faculties. The lime used very speedily corrodes and destroys the teeth, and then the old pôngyi has to make the scholars crush up the nuts so that they may not hurt his toothless gums. It is a common belief that no one can speak Burmese well till he chews betel. Demosthenes is said to have put pebbles in his mouth when he was practising oratory.

517 515 302 Alternate smoking, chewing, and conversation serve to pass the day, and after dinner, when the sun goes down, our villager has a bath down by the well to freshen him up. The water is drawn up in a bucket and simply poured over the body. Soap is never used, and particular care is taken not to wet the hair. The head washing is a special ceremony, to be gone through only occasionally, and then with circumspection. Ladies, as a rule, put a solution of rice and water on their hair every day to make it grow long, and cocoanut oil is also very generally used. Both sexes are proud of the length of their hair, and it is not uncommon to see it reaching below the knee and down to the ankles. The men wear it in a yaung or knot on the top of the head, while the sadôn of the women is at the back of the head. Both men and women are in the habit of adding to its size by interweaving false tresses, which are easily got, seeing that everybody has black hair, and that some young member of the family is constantly getting his locks cut off on his entry into the monastery. There is no more sense of shame in using false hair than there is in improving the appearance by wearing fine clothes. At his bath it is usual for a pious [751] person to repeat a Pali charm over the first bucket of water, which is then slowly poured over the body. The object of this is to guard against sickness.

517 514 291 After bathing, the Burman, if he is young, usually puts on his fine clothes, for except in the rainy season there is sure to be a dramatic performance, or a yein dance by the village lads and lasses, or an entertainment of some kind going on at some house in the village. The dress is very simple and picturesque. The paso is a long silk cloth, fifteen cubits long and about two and a half wide. It is

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could afford so much as this. The best engagements are those known as ahlu pwè, given by a rich man in celebration of some religious festival, or to commemorate some event in his family, such as the donning by his son of the yellow robes of the monastery. The elders of the village, or the custodians of the pagoda, often collect money for the performance of some of the religious zāts, depicting avatars of the Lord Buddha. Then there are subscription pwès, where some energetic lover of the drama suggests the propriety of a play to the inhabitants of the village, or of a street in the town. He goes round gathering subscriptions, and then negotiates with the zat-ôk for as many nights as the manager is inclined to give for the money. This system has unfortunately led to abuses. Sharp individuals have discovered the possibility of collecting three or four hundred rupees among the people, paying the manager two hundred out of this, and keeping the rest for themselves. The dodge has been too often tried in Rangoon, but in the smaller towns it is still practicable, and is far too often carried out. Besides these performances by accredited companies, there are others called kyigyin pwè, given by professionals anxious to make a name for themselves, and for this purpose giving gratuitous exhibitions. These are naturally very uneven from the difficulty of getting a complete company together. But in all cases the vast majority of the spectators pay nothing at all. The guests invited by packets of le'hpet usually contribute a rupee or two towards the expenses of their host, but otherwise the entire cost is defrayed by him.

The pwè is begun by the arrival of the band, which, with characteristic Burmese disregard of the value of time, ordinarily comes upon the scene several hours before the actual commencement of operations. They occupy one side of the stage, and tune up their saing and play away vigorously while the people gather. The zatthama and zatthamā, the male and female artistes, drop in casually along with the spectators. Each is ordinarily accompanied by a servant to carry their dresses and help them in robing. All of them, women as well as men, make their preparations in full view of everybody. Each lady has a toilette-box with all the necessaries for making up. Many are the hints the village

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302 maidens receive in the way of touching up eyebrows, artfully swelling out the sadôn with false locks of hair, intertwining the raven tresses with red and white fragrant flowers, toning the complexion with thana'ka, and so on. The young men look on critically while the princess scans herself in the little hand-mirror and tranquilly completes the touching-up and other feminine mysteries so little dreamed of by ordinary European swains. No one has the slightest appearance of recognising the ludicrousness of the thing, or of deprecating the exposure of little female wiles and vanities. The zat-thamā wears her acting skirt indeed when she arrives, but everything else—the tight-fitting lace jacket, the stiff brocaded wings, the jewellery, the pagoda-like crown—is put on by the side of the stage at the bamboo rack which supports the masks and necessary changes of dress. The audience either looks on with stolid earnestness, or takes no notice whatever.

Finally, having smoked all through the toilette, the princess and the maids of honour quietly seat themselves—squat would be more accurate, but does not sound nice—at the edge of the pwè-waing, and continue to smoke till everything is ready and their call comes. Then they simply stand up and are on the stage immediately. They do not cease smoking then, except during a long song. The men are equally calm. The king chews betel and salivates copiously between observations or speeches, but in so doing he can
545 only be said to be the more realistic. Incidental ballets are introduced to relieve the monotony of the dialogue, and the maids of honour and the clowns perform wonderful feats of winding themselves about as if they had no bones, picking up coins with the mouth bent back to the ground, doubling themselves up so that the toes touch the forehead, and so on.

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579 Sometimes there are great fights at these pwès. A young man has got surly because there is such a crowd that he can see nothing of what is going on, and runs up against another equally inclined to quarrel for the same reason. Or perhaps he is angry because some one has supplanted him in a flirtation with one of the girls who have established a temporary bazaar in the outskirts of the crowd. Or there may be a dispute as to the ownership of a mat. There are a few loud words; a woman's voice joins in. Next minute

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A special feature of the New Year's Feast was the formal washing of the king's head, called thi'gyan daw gyi. It is not to be supposed that his majesty washed his head only once a year, or that it is at any time an operation to be lightly undertaken, any more than it is by the humblest of his subjects. But at other times the ceremony was called hkaung-se mingala or thi'gyan daw hkaw, and was not attended with so great solemnity as characterised the function at the opening of a new year. Formerly the water for the purpose was annually brought up from Hkaung-se Gyun (Head-washing Island), a little rocky islet situated on the river opposite Maulmein. Hkaung-se Gyun is fabled to hang, with its little cluster of pagodas and monasteries, by an invisible cord from the heavens, and has therefore long enjoyed a special sanctity, not by any means reduced by the springs of clear bubbling water found on its limited surface. Therefore for long it supplied all the water for the royal head-washing. Latterly, however, it was abandoned, and with this there is a curious history connected. After the war of 1826, it was settled in a general way between the commissioners that the river Salween should form the boundary between Burma and the newly-acquired British province of Tenasserim. But later a question arose as to the ownership of the islands, and especially of the rich rice-growing Bilu-gyun, north and south of which the three rivers flow into the sea. After much fruitless palavering it was determined to leave the decision to chance. A couple of cocoa-nuts were tied together and taken some distance up the Salween and thrown into the water in the middle of the river. They went down bobbing gaily till they came to the place where the conflicting currents of the Gyaing and the Attaran come in, and there they twirled and twisted about in an aggravating way until at last an eddy caught them, and, carrying them past the old town of Martaban, decided for the Dayè outlet, through which they were swept away to sea. Thus the "Ogre's Isle" became British territory, and with it the little Hkaung-se Gyun. Nevertheless for many years water was still carried up to Mandalay for the thi'gyan law gyi, till at last Pegu was annexed to the British crown. Then it seemed undignified to carry the sacred water, not

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only from the stranger's land, but so many miles through alien waters, and so it was necessary to seek for another place. Where could a better be found than the mighty Irrawaddy itself? Accordingly from then on till there ceased to be a king of Burma, the necessary amount was drawn from the centre of the river by the Ye-kyi-wun, a minister specially appointed for that purpose.

As in so many other cases the amenities of the thi'gyan pwè have led to the extorting of money. In the good old days, and in the country districts still, it was the practice for benevolent people to keep open house, and give food and dainties to all passers-by, with tea and flavoured drinks, cheroots and betel for those that preferred them. To lighten the expense, contributions, called kèbo, were invited from friends and neighbours, and out of this has sprung the system of blackmail prevalent in Rangoon. A bevy of girls go into an Englishman's house and sprinkle him with lavender-water, or the moss-rose bouquet, so much in favour with Burmese belles. After a little badinage, they produce plain water, and threaten further operations unless something is given them. This they usually get, and if Englishmen complain of shameless extortion it is their own fault. The fair speculators are not such as any respectable girl would care to be seen with, and the prettinesses with scents are no more national than the scents are themselves. A provincial beauty would infinitely prefer a good honest ducking with vulgar water to the mawkish sentimentality of *eau de Cologne*. Some of the results of superior civilisation are very undesirable.

On the final day of the feast a gun is fired at noon to signalise the ascent of the thi'gya min to his happy realms again, and then all is over. The squirts are laid by for another year; clothes are hung up to dry, and nothing remains but to wait and see whether the pônnas are more successful than usual in their prognostications for the year.

The origin of the custom is no doubt the rain-making, described by Professor J. G. Frazer in *The Golden Bough*, but the Burmese explain it by a legend. The thi'gya min had a bet with a rival and the loser lost his head. This could not be allowed to be defiled by touching the ground, so it was caught by a daughter of Natdewas. Seven of them take it

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bring disaster on everybody connected with it. He declares it is dilatoriness, or the desire to stay and see some feast; whereas it is a matter of conscience, and was taught to the Burman in a rhyme when he was a little boy at school. Similarly there are regulations as to the days proper for washing one's head. This is a regular ceremony, performed only once a month or so, partly because it takes a long time with the Burman's luxuriant hair; partly because many people, especially in the small Talaing villages in Pegu, believe that too frequent washings would disturb and irritate the genius who dwells in the head and protects the man. Therefore when you collect the bark and saponaceous seeds and other material for the operation, you must remember that it is unlucky to wash your head on Monday, Friday, and Saturday. In the same way, parents sending their boy into the monastery must remember not to cut his hair on a Monday, a Friday, or on his birthday. A Burman's birthday, it must not be forgotten, occurs once a week, and his name recalls the day.

This circumstance gives rise to a number of barriers to the proceedings of the children of particular days, all of which are taught in the linga, the doggerel rhymes of the monastic and lay schools. Pyatthada ne (unlucky days) are as follows: Thursday and Saturday in the months of Tagu (April), Wagaung (August), and Na'daw (December). The months do not exactly correspond: Tagu, the first month of the Burman year, is really half April and half May; Na'daw, half December and half January, and so on; which must be remembered in the months mentioned below. Thursday and Saturday mean that the people born on those days are invariably unlucky in the specified three months, and had consequently much better remain at home, talking, smoking, and chewing betel, even though it irritate good missionaries, like San Germano, than endeavour to do work of any kind which could only result unfortunately. The monastery rhyme may be rendered as follows:—

Tagu the hot, Wagaung the wet,
Na'daw the dull and chilly,
Scowl on the serpent and the rat,
So rest ye, willy nilly,—

clouds of dust. The Rainy Season begins sometime late in May or early in June and lasts until October. Almost all of Tadagale's 90 to 100 inches of annual rainfall comes during this period. It rains every day, in periodic downpours which often start so suddenly that the newcomer to the area is caught unaware on a good many occasions. Although temperatures drop during the Rainy Season to daily maxima in the low 80's, the discomfort, for the average denizen of the temperate zone, is greater than in the Hot Season because of the extremely high humidity and the small difference between daily maximum and minimum temperatures.

The Burmese inhabitants of the community, who are 90% of the population, are medium brown in skin color, tend to be broad-nosed, have straight black hair, and are of medium stature.

All of the men, with the exception of a few of the old ones, wear their hair in western style, cut short and parted on one side. The women, however, adhere to the traditional Burmese hair styles, without exception. Little girls wear their hair in a top-knot on the middle of the head, with a circular part around the temples and crown, short bangs hanging down in front. Adult women comb their hair, liberally oiled, back to form a coiled knot at the nape of the neck. Adherence by the women to traditional hair styles and mode of dress is strikingly in contrast with the situation in neighboring Thailand, where permanent waves and short skirts may be seen among peasant women many miles outside the capital.

Burmese dress is universal in the village. It consists of the longyi, a circular, single-seamed skirt reaching to the ankles, and a jacket. The longyi is worn by both sexes. The woman's longyi differs from the man's in that it has a black waistband sewn to the upper edge. It is folded over and tucked in at the waist. The man's longyi is drawn tight about the waist and knotted in front to hold it in place. Women's jackets (the aingyi) are not quite so loose-fitting as men's, and for dress occasions they are made of fine muslin, or, if it can be afforded, sheer nylon, climate notwithstanding. Men's jackets are of a heavier material, and are never worn at the workaday tasks of everyday life in the village; the men generally go unclad from the waist up. For ordinary wear both sexes use wooden clog-like shoes, held to the foot by a single band of rubber over the in-step. For dress occasions, single-thonged leather sandals are worn.

About nine hundred people live in Tadagale. Census data collected at first-hand do not yield exact information because a few families could not be interviewed. The data include 807 people, and it is doubtful if as many as one hundred people were not covered by the census.

In Table I below the population of the village is given in terms of ethnic groups. The imposition of any a priori set of categories was avoided, and informants were simply asked the question, "To what people do you consider yourself to belong?" In this way it was possible to learn something of the group identifications of informants.

The orchestra plays as the initiates depart for the adjoining building to change into ordinary clothes, eat their last meal of the day, and bathe. Some guests now leave; borrowed articles, such as plates, cups and mats are gathered up for return to their owners, and eventually the orchestra departs. 881 796 792

The initiates return to the front of the building in which the ceremony took place. They sit on mats for the shaving of their heads. Two women hold a long piece of white cloth before them to catch the hair as several men proceed to wet their heads and shave them clean with straight razors. [302]

Once more the boys leave to bathe, then return and are seated before the chief monk. Their robes held in their hands before them, they recite prayers, give their robes to the monk, and ask him to dress them properly in the monkish garb.

Their robes donned, they squat before the monk and recite additional prayers, now following very carefully the special intonation appropriate to monks. The ceremony proper is complete. [195]

The following morning, early, a few relatives and close friends go to the monastery. The monks, including the novices, are offered food by them. A monk recites the Five-Fold Path, and then the ceremony of pouring water drop by drop is performed. Names are given the initiates -- special monastic names which they will bear only for the duration of their novitiate. [55]

In former times, and still today in the very remote villages of Burma, an initiate might spend many months, possibly several years, in the monkhood. Sometimes a boy would remain a monk for life. Today in Tadagale, as almost everywhere, initiates spend only a token period of about one week in the monkhood. During this time, they live the austere existence of the order, rising very early, spending long periods in prayer recitals, and abstaining from food after noon until the following morning. The short period of life as a novice is strongly in contrast with the easy-going, carefree childhood days that precede it. Some boys approach the time of their shinbyu with feelings of trepidation, and all are glad when the period spent in the monastery is over and they can return to the much less stern discipline of their parents. 881 792 198

Courtship and Marriage. Young people in the village find ample opportunities to assess each other's manners, physical appearance, and personality, in the company of others at feasts and various gatherings. If a young man and woman are together apart from the company of others, people assume that sex relations are involved. In fact, such going together is spoken of as 'getting married.' Villagers find it hard to conceive of a young unmarried couple associating on a purely friendly, non-sexual basis; such behavior is regarded as contrary to nature. But however much it occurs, unchaperoned association is not approved, much less encouraged. 584 831

Once a pair have decided they want to marry, the boy will inform his parents of his desire. They will already know, in a relatively small village such as Tadagale, something of the standing of the girl's family and of her dowry potentialities; in fact, as soon as they have sensed their son's interest in a particular girl, they will take steps to acquire this information. They will also ascertain whether acceptance by the girl's family is likely. Sometimes the approach to the girl's family is made directly; in other instances a female go-between will be employed. The latter is more likely when the girl's family 584

293 435 482 of many colours. A thin strap about 4 inches wide is attached at the greatest width on both sides and serves to suspend the bag over the shoulder. U Myaing had two in Pathee, one lasting for 2 or 3 years. They were bought in Rangoon and Pantanaw at prices which are forgotten. Camp: Four were made at home from old pieces of cloth, and are in poor condition. They have been in use for 3 or 4 months, and are thought to be good for only a couple of months more. The larger number in camp is due to the need for hauling goods and food from the distant market in downtown Rangoon. The bags are used by the entire family.

293 435 PWAE HTEE (shiny cotton umbrella) Umbrellas: — The black, cotton cloth, folding umbrella with wooden handle of western type is used. Pathee: one was owned and lasted 3 or 4 years. Bought at Pantanaw for Rs. 22/-. Camp: none, one is needed and desired.

WAR-AOK-HTOKE (bamboo hat) Topee: — These hats are made of strips of bamboo on the pattern of the British army's cork topee. The technique is similar to that used in making the conical hats of palm leaf and bamboo found commonly throughout Southeast Asia. Pathee: one was owned; it lasted for two years and was bought in Pathee for Rs. 10/-. Camp; none. U Myaing believes these are available only in the districts. However, they are seen for sale in the Rangoon bazaar also.

●302 435 Razor: — Pathee: a Gillette brand safety razor and blades were used. 15 blades would last about a year. They were bought in Rangoon for 2 annas each. Camp: a THIN DOH DHA (sharp knife) "big razor used for shaving children's heads" is used.

Haircut: — Pathee: a western style short haircut was secured twice a month for two annas per haircut from the local barber in Pathee. Camp: U Myaing now goes for slightly over a month between haircuts; they now cost 8 annas in the Rangoon barber shops. He desired his hair cut twice a month.

Cosmetics for the Hair: — The preparation used in Pathee was sticks of hard white substance scented with various perfumes. They are produced locally of European type. He had one stick per month, costing Rs. 1/-. Camp: none. This item is now "not desired at all".

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HSE Comb: Men use a western brand celluloid comb. Pathos: one costing ten pice or 2 annas was used for more than a year. Camp: none. This item is "not greatly desired".

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SHAY-TOE-PAHAT (Forward-push-shoe) Slippers: Burmese men's slippers consist of leather soles held to the foot by two leather straps. The straps, attached on each side to the sole at the instep converge in an arrow-shape between the big toe. The back is open. Pathos: three pairs of "sirylamo" brand sandals were used per year. They were bought in Pantanaw at Rs 1/4 per pair. Camp: He has one pair of rubber strap tyred sandals which last for 4 months. They cost 8 annas per pair in Rangoon. Six or Seven are desired per year, here, since they wear out rapidly on the cement pavements.

KHAE-PA-HAT (heel-shoe) Wooden Clogs: The soles are wooden, and they are attached to the feet by a single strap of rubber(tyre tube strips) or leather placed across the toes and held to the sole by nails. Pathos: 3 or 4 pairs were used in one year. They were bought in Pantanaw at 8 annas. Camp: He used one pair per month due to hard wear on pavements and they cost 6 annas for one pair.

MYEY-HMA-THOKE-PU-HMA (Face-rubbing-cloth) Face Towel: This item is made of cotton and measured a few feet square. Pathos: two were used and lasted about one year. They were bought in Pantanaw at Rs 1/4 each. Camp: one old one was brought from Pathos but it fell apart about a year ago. None is used now. Two are desired.

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KO-THOKE-PU-HMA (Body-rubbing-cloth) Body Towel: Body towels are made of cotton and measure somewhat larger than face towels. One was used for every 3 or 4 months in Pathos (by the whole family). They cost Rs 2/8/ or 3/- and were bought in Pantanaw. Camp: none.

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PADAUK-LET-SUT (Lady-hand-put-loop) ruby ring: A finger ring set with a ruby was in U Myaing's possession from the age of 18 to 30. It cost Rs 35/-

SWE LET SUT (gold hand-put loop) Gold ring: A gold finger was used from the age of 14 to the time of evacuation. It cost Rs 17/-

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SWE GWE. THEE (Gold-gap-pin or button) Gold chain or button: A gold chain with attached gold buttons used to fasten the Burmese

gold and copper was made from a button in Pathee and used by the youngest daughter there and at present in camp. 301 435

KWEK-CHE-GYIN Silver anklet: — This item is a thin "U" shaped circle of silver worn at the ankle. The youngest daughters had one pair each. They were made by a silversmith in Pantanaw. He received from U Myaing two silver coins which he made into one pair and 3 coins into the other. For his labour he charged Rs. 5/- each. One pair was brought from Pathee and is in use in camp.

THANAKHA Face powder: — For beautifying the complexion Burmese females (all ages) use a cream made from the wood of the THANAKHA tree. The wood is rubbed on a rock slab especially made for the purpose and mixed with water. Several other varieties of wood are used including: KHAMMET, TAUNG THAN KADO, and MATHAPYU. All the females of the family used this preparation. In Pathee 90 or 100 pieces were received as presents from traders who came from Shwegyin. They rarely had to buy the sticks which were from 8 to 10 inches in length and 1 to 2 inches thick. In Pathee 6 sticks cost 8 annas. For one year they bought THANAKHA four times. Camp: one stick is bought at a time and lasts 3 or 4 days. It costs 3 annas a stick. Daw Aw Zar used the woods MATHAPYU, TAUNGTHAN, KADO and KHAMMET in Pathee. She would get one piece of each kind weighing 12½ ticals and these would last for one year. They were bought for Rs. 3/- for 20 ticals. She does not use this in camp. 302 435

The western brand "Cuticura" talcum powder MIKE-HMAN-CHE (Face smoothener) was used by Ma Aye Myaing and the children in Pathee. Two tins bought at Pantanaw for Rs. 3/- per tin would last two months Camp: not used.

HSIN SWE HEE (elephant tusk comb) Ivory comb and WA HEE (bamboo combs) ranging from three to six inches in length, and an inch or inch and a half in width are used by Burmese women. The combs are kept wrapped up in a bun of hair in the back when not in use. Ma Aye Myaing had one ivory comb, bought for Rs. 5/-, in Pathee, but does not have this in camp. Both adult ladies had a bamboo comb apiece in Pathee. These lasted 8 months and cost 8 annas each in Pantanaw. Camp: they have each had a bamboo comb for a year now, costing from 4 to 6 annas.

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KIN GYI THI (Jacket button) Buttons: — Buttons come in matched sets of five for use in fastening the jackets. They are detachable, and range from ½ to ¾ inch in diameter for the most part.

A set of silver buttons were received by the eldest daughter as a present from a medical student, Miss Margaret Gaudoin, 6 months ago in camp. Ma Aye Myaing, her eldest daughter and Daw Aw Zar each had a set of crystal buttons costing in Pathwe Rs. 3/- or 4/- in Japanese currency during the Japanese regime. Daw Aw Zar's set cost 12 annas The children each had a set of green stone buttons costing Rs. 1/- in Pathwe. These items are still in use in camp.

Stone Slab for making Face Powder.

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KYAUK-PYIN: (Stone Slab): — These are circular stone slabs about 1 foot in diameter and 1½ inches thick. Pathwe: these were used by the family. One was received as a present from a friend. One, with a diameter of 14 inches was "100 years old" and handed down to Daw Aw Zar by her mother. The third was bought at Pantanaw for Rs. 4/-. All three were left behind in the move. Camp: one with a diameter of 6 inches was received as a present.

OH HSI (Coconut oil): — The oil of the coconut meat, a yellow, slightly viscous fluid with a characteristic odour is highly prized by the Burmese women as a hair dressing. Pathwe: 20 ticals of oil, costing 8 annas, would be used per month. Camp: a small quantity is occasionally bought lasting 2 days at a time. It is purchased in the refugee camp for 2 annas.

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PATHEIN HTEE (Bassaintown umbrella) parasol: — These are made of cloth with bamboo ribs and handle. The cloth is painted with flora and other designs in various bright colours. They are considered "elegant" and used primarily for social sauntering. The town of Bassein is famous as a place of manufacture for parasols. Pathwe: the children had two parasols, lasting 6 months. These were bought in Pantanaw for Rs. 3/- each. Camp: none.

[438]

HTEE, umbrella: — Ma Aye Myaing reports that she had an umbrella in Pathwe, the black cloth European kind, for which she paid Rs. 7/- It lasted 8 or 9 months. One was bought in camp, second hand for Rs. 3/- 5 months ago. It is good for 2 months more.

length) draped over one shoulder. The PUWA, part of the scarf, still draped, is placed in front of the worshipping woman for her head and hands as she bows. The beads, a string about 2 feet long made of black lacquer or of red or white beads about ½ inch in diametre are called SHIK-PA-HKE (count-beads). They are worn about the neck when not in use, and are "counted" by the fingers of one hand. Each bead, thus counted calls to the worshipper's mind a vision of Buddha as she says ARA HAHN (God) in a low voice. While in this dress women do not decorate their hair with flowers or wear jewelry or cosmetiques as such would be unseemly. 792 291 293 [788]

The older men and other religious men (who are gathering alms as members of Buddhist lay societies) wear a loose white robe over a white jacket, white head band, praying bead necklace, and a chocolate coloured scarf draped over one shoulder. The general public must wear their very best clothes for religious festivals but the women do not use cosmetiques. "Rangoon Sabbath" is the term applied to the less strict observations of the town people who may appear with a little THANAKA or other cosmetiques. The marriage dress of the bride is an older form of costume involving use of a long split skirt with out-flaring jackets. 888 779 575 291 [369] [779] [292] [585]

The hair styles are important and denote age and sex. Children of both sexes wear their hair in a knot at the top of the head with a fringe of short hair like a bowl below. The older men's style was long hair knotted on one side in the back of the head; except in villages this has been superseded by the western short crop ranging from a long "Pompador" to short "crew cuts" - the latter being rarer and more modern. Old men wear very short cropped hair or are shaven - as the Pongyis and nuns. Maidens wear their hair in elaborately woven tresses - earlier on top of the head in a disc-shorl - now in chain braids at the back of the head. False switches of hair are commonly used. Flowers are used as decoration on all occasions. The usual style for married ladies is a knot at the back of the head wound around a rectangular comb of wood, (common) tortoise shell, ivory or gold. Older and married women sometimes appear in an ancient ceremonial style consisting of the hair wrapped around a fiber cylinder 302 177 369

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on top of the head. Scented hair oil is used by both sexes on special occasions.

The HTAMEIN is regarded as "unworthy" for a man to touch. A severe insult is for a wife to request her husband to bring her HTAMEIN or to wash it. Drying HTAMEINS in the front of the house is never allowed; and it is strictly forbidden for this garment to touch any pongyi utensils. Parents instruct their boys never to pass under the strings of a line of which HTAMEINS are drying as such is thought to take away the masculine powers, and render the tattooed charms ineffective. Men and women's clothes are washed and stored separately.

[593] When a son neglects his mother after marriage she will complain with rage that he has not come out of the HTAMEIN and is under the HTAMEIN government of his wife.

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Women usually wear solid black HTAMEINS during menstruation. Boys, in jest, inform one of their companions that he may now become serious when the girl of his choice appears in a black dress for the first time.

Slippers of both sexes are regarded as "dirty" objects and are left outside of the houses. They are strictly prohibited in pagoda enclosures and land. When a girl is angry at a teasing boy (or quarreling with a woman) she will threaten to slap his face with her sandal. This is a double insult since the head is regarded as a particularly sacred part of the body. Barbers must ask permission and apologize for touching the heads of their customers.

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Western clothing has a higher status than Burmese clothing in certain situations and on certain occasions especially where western people are present in suits. However, for most occasions, everyday or special, the Burmese costume is preferred. When abroad the Burmese men usually wear western garb. The wearer of western clothes

[186] is often open to the taunt that he is "Bo Gyi (term for Englishmen) made in Burma". There is a strong feeling in all cases to be "properly" dressed and not to stand out from the rest of the group. This tendency is stronger in men than women who with their jewels and fine silks attempt to rival each other in a contest for social posi-

[562] tion. Burmese girl students who go abroad almost invariably wear their native costumes.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
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[868]

18. THE FIRST STEP.

of an inch thick. This custom is on the decline, and the ears of boys are not so generally pierced as they used to be. The *naddung* or women's ear-plug of gold is being replaced by the *nagdi* with its slender stem (No. 241). With eldest-born girls the fête is frequently deferred until they are twelve or fourteen, and is then celebrated with all the more splendour (p. 14).

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Burman children are not weaned until the second or third year. Nevertheless they begin to receive solid food as soon as they will take it. The illusion prevails that the earlier they do so the stronger they will be. It is a [165] chief source of infant sickness and mortality, and of the smallness of the families reared. A curious feature of Burman sociality is the promiscuous suckling of infants in the circle of relatives and friends.

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Children's heads are shaved in more or less fanciful ways up to the ages of ten or twelve, after which the hair is allowed to grow long.

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The road-fronts of the houses are always peopled with children. Children are equals and are free to roam through the neighbours' houses and plots, where they are kindly noticed. Adults take [854] terest in their games, and make kites and reels, boats, carts and other simple toys for them.

17. THE WOODEN CRADLE (BALINGDAN).

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

31. SHINLAUNG ARRAYED FOR HIS FETE.

the home of the Buddha. In order to accentuate the renunciation of the world which the lad is making, he is arrayed and attended like a prince and makes a royal progress on horseback or in a chariot to the monastery. Attendants bear gilt umbrellas over him, and a retinue of relatives and friends carry his *parĕikaya* and offerings for the use of the monastery. The *parĕikaya* are the eight chattels, to the possession of which the regular recluse (*yahán*) is restricted. They consist of the *thingán* or monastic yellow robes, *viz.*, the loin-cloth (*thimbáing*), upper cloth (*egasi*), wrapper (*thingán-dyí*), and red girdle (*kabán*); a needle (*at*), wherewith to piece his clothing together, a hard-baked black earthen pot (*thabĕit*) in which to collect the morning dole of food, a filter (*yezít*) to strain the drinking water clear of living things, and a razor (*thindôn-dâ*) to shave the head and face (excepting the eyebrows). The garments are of plain cloth, without any cut, but torn into strips and joined up again (by the donors) in commemoration of the primitive rule of piecing the garments together from rags, as well as to deprive the cloth of value. The cloth is mostly cotton, but silk and wool are also offered. The stuffs are dyed a bright ochre, with chips of Jack-wood. By repeated washings the colour deepens to tan. These varying shades produce a picturesque effect. The recluse customarily also receives sandals to wear, a deer-skin to sit and sleep upon, a broom to sweep his dwelling with, and a large palm-leaf fan, both for a shelter from the sun and a screen from the sight of womankind. The *thabĕit* is slung in a yellow cotton net, and has a lacquerwork stand and cover. In respect of chattels, however, these primitive tokens of privation have sunk to a form. The recluses have many changes of raiment and the use of spacious dwellings

32. SHINLAUNG PAGEANT (BURMA PROPER).

25; Fetrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

28. SHINLAUNG PRAYING FOR ACCEPTANCE (PEGU).

attendance upon his preceptor, to contemplation and sober study. His preceptor receives voluntary confession of faults, without questioning, prescribes penances, and is to his disciple as a parent. Having acquiesced in the rule of life, the candidate is admonished to divest himself of worldly state and personal adornment, and after that to renew his prayer for admission. 858 792

The *shinlâung* then retires to be divested of his grandeur. His long hair—the pride of the Burman—is cut close to the roots with scissors and preserved by his female relatives. His head is shaved by a male relative. The same day, or later, after bathing, the candidate will present himself clad in a plain loin-cloth, offering his robes and the rest of the *parîkhâra* for acceptance as before. The recluse will now accept the robes on behalf of the Assembly, and deliver them to the candidate, who retires to robe himself. Invested with the *thingân*, he returns as accepted probationer, to make obeisance (*shikô*) to his instructor. The novice takes no vow and owes no formal obedience. Like the full member of the Assembly, he is always free to abandon the religious rule of life (*hu-tuô*—to become a layman again). The *goyin* (*maung-yin*, Pâli *samanera*, "*chinthamani*") or "gentle-brother," as the novice is designated, discontinues the use of his secular name, in lieu of which he receives from his preceptor a Pâli title (*hmû*), chosen in the same way as the secular name from one of seven sets. Thus Maung Shwe Ni, Brother Golden-red, becomes Û Âlawka, Sage Above-the-world. [302] [291] [553]

29. SHINLAUNG PRAYING FOR ACCEPTANCE (BURMA). 792

The whole male population of the village are free of the monastery. The recluse and his novices have withdrawn from participation in

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
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128. CLEANING AND SPINNING COTTON.

For work and exercise the *pasó* is girt into the narrowest compass (*kaddung-chaik*, No. 407). The women's cloth —*tamôin*—is only three cubits long. To the upper edge of the figured silk is joined a strip of plain dark-coloured cotton or velvet. To the lower edge is joined a piece striped with the colours of the centre-piece, to that again a strip of red silk shot with white, and it is lined with calico. The *tamôin* overlaps very little (Nos. 136, 137). *Pasó* and *tamôin* are the distinctive national dress. Both are in process of being superseded by the more convenient *lôndyî*, except for *gala* occasions (No. 34). The *lôndyî* is an endless cloth, generally of red tartan, about equal to two *tamôin*, worn like the Malay *sárong*. Men wear their long hair in a top-knot, and frequently use no head-dress. For *gala* they wear a fillet of white muslin round the temples tied in a knot, of which the long ends stand up (*pasún-hnyat*). Bright-coloured figured silk kerchiefs (*gaung-baung*) are worn in the same way. But more generally hair and kerchief are wound up together upon the head. Women wear nothing on the head except flowers and jewels. They wear kerchiefs (*ywa*) over their shoulders, of the same kind as the men's *gaung-baung*. These kerchiefs were at first of bright Chinese embroidery, but are now damask silk prints from Europe. The fashion of their patterns and colours changes. Jackets were not an invariable part of the Burman costume, but are now universal. The older pattern of men's white muslin jacket (*taing-mo-thein inji*, Nos. 374, 389), and women's white muslin, or coloured and gold-figured gauze jackets (*lasshé-inji*, No. 379), are of Indian type. They are now superseded by the more convenient *kadó inji*, of Shan-Chinese type, worn by both men and women (Nos. 115, 288). Over-jackets of imported woollens have also become general. A wrap or blanket of heavy cotton cloth, or of imported broad-cloth (*saung*, No. 184), completes the outfit. No kind of wool is indigenous

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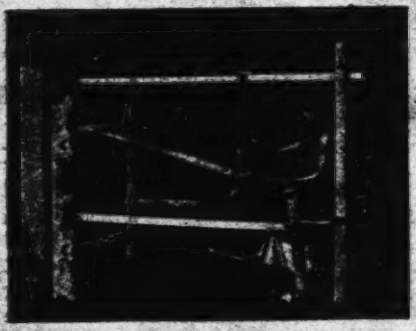
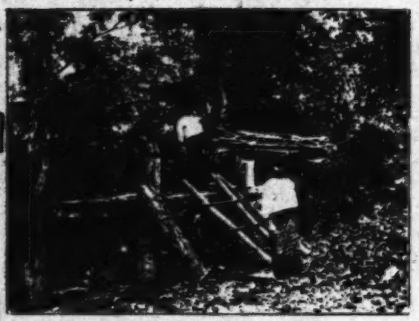


129. THE WEAVING-LOOM.

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4



140. FETCHING IN FUEL.

In the villages the passing traveller is invited to join in the meal. Everyone in turn ladles gravy from the bowl on the rice in front of him and mixes and eats it with his fingers. Before and after eating, mouth and fingers are rinsed. After the meal a drink of water is taken. Fruit is eaten after meals and at odd times. The importation of delf crockery and enamelled ware has been going on for a long time.

Betel (*kun*) is taken at all times except at meals, and tobacco is smoked by men, women, and children (No. 21). The betel-box plays the same part in Burman sociality as the snuff-box still does in parts of Europe. The chew of betel is made up of the fresh leaf of the betel-vine (*kun-yuk*, No. 409) smeared with moist slaked lime (*thn*) and folded over slices of the nut of the areca or betel palm. Dried tobacco-leaf, cutch and spices—cinnamon and cloves—are frequently added. "A betel-chewing" is a common phrase for about a quarter of an hour. Old people who have lost their teeth pound up the betel in a small brass mortar (*kun-dyeik*) for chewing. The spittoon (*tut-gan*) is indispensable.

The native tea is prepared by hill-tribes of the North. It is either in dry balls the size of a fist (*sin-chi*) or loose (*leppètchauk*), or is pickled (*leppdkkan*). The dry tea is infused in the Chinese fashion (*leppéyye*, No. 146).

When the platters have been rinsed after the evening meal and the tables put by—*sabwè-hmauk*—which gives the name to the hour, the day's work is over and the young women smarten themselves up to receive their *beaux*. The chief toilet-requisite is the face-powder (*thanakhà*)—the cream-coloured bark

141. GETTING FIRE BY THE NATIVE METHOD.

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
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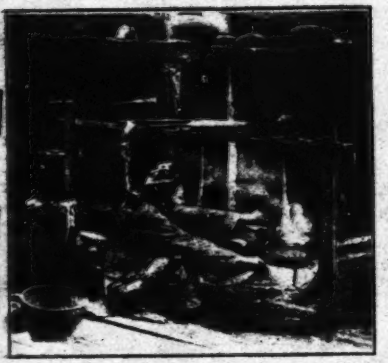

142. THE COOKING-PLACE.

of a tree of the dry zone, ground into a paste with water on a special stone. It is perfumed by grinding sandal-wood with it. The paste is smeared on the face and left to dry, after which the excess is rubbed off. For great occasions the paste is left on over-night. But ordinarily the face is "freshed" with water (*mye-hna-thit*) on rising in the morning. The Burmans admire white teeth and polish them with charcoal on a soft stick. The old style of women's hair-dress was like the early *chignon* fashion of about 1867 in Europe. The *sadôn* in this form is seen in Nos. 30, 381. About 1880 a new fashion was set by the palace, which now prevails. Tresses of false hair are much used by the women. Flowers in the hair and jewellery complete the toilet, which, like that of the actors in the *pwé*, is performed in view of everyone. The men's toilet consists in combing their long hair (No. 127). They take pride in the size of their top-knot (*yaung*) and rarely eke it out with false hair in the way the women do. The heavy knot works loose, so that combing and knotting up go on perpetually. The hair of both sexes is coarse and straight and jet black. Children's hair gets foxy from alternate exposure to rain and sun. The hair is smoothed with cocoanut oil and washed with soap-nut once or twice a month. At other times the Burmans are concerned to avoid wetting their hair. The native wooden combs are coarse, but the Chinese tooth comb is beginning to serve a useful purpose. Burmans turn grey at forty to fifty years of age and are white at sixty to seventy. Baldness is rare. Aged men still wear their little top-knot. The men's faces are smooth, many

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143. THE FAMILY MEAL (OLD STYLE).

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
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144. THE FAMILY MEAL (NEW STYLE).

having no trace of beard till thirty. The beard is sparse and is not shaved but plucked out with tweezers. (The *yakán* of Burma likewise use tweezers for the beard.) When there is a passable moustache, towards middle life, it is allowed to grow. The hair on a mole is cultivated—sometimes a single long hair—for luck. Besides the sandal-wood perfume just mentioned, there is the perfumed wood *kalamát*. Sandal-oil and attar of roses have long been imported from India. Scented waters are made from various flowers and an oil is obtained from *hadát-ngau*. Scents imported from Europe have become a regular toilet article. The shoulders and arms of those who habitually wear jackets and do not labour in the open are brunette; face and hands are darker, much like the complexion of the sun-browned Levantine, but of a yellower tint than his. Regular exposure browns the skin to a copper hue, and where exposure is severe to a brown-black, but not so opaque a black as that of India or Africa. The colour lightens again on avoidance of exposure. Women's and children's complexions are fairer; the new-born are no darker than in Europe. As a rule the Burman is darker and slenderer, with a more oval face; the Taláing fairer and more thick-set, with a broader face. The gloss of the skin helps to exaggerate the light and shade in photographs and make the complexion appear too dark. The ordinary stature of the men is from five feet three inches to five feet six inches, and of the women from four feet nine inches to five feet. The people are of a moderately spare habit.

145. BETEL (KUN).

Having made her evening toilet,

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Having made her evening toilet the girl takes some light work, such as cotton to roll for the wheel for the hour of *hnyó-hlè*, as the dusk of evening is called, literally, the time of the "bachelors' round." The young men are expected to make short calls only, so as not to keep the old people up late. By "old men's sleeping time," as the hour after the short twilight is called, they must have left, so as to relieve the duenna, who, if not in sight, is always in waiting for the girls to come up into the house for the night. Courtship has quite a language of its own in which the suitor needs to be proficient. Young people of fashion are referred to as *kàla-thá, kàla-thamí*—lads and girls "of the period," who cultivate smartness in their speech, bearing and dress. The suitor brings presents of flowers and fruit and ornaments. Oranges, expensively stored one by one, long past the season, are for this sole purpose. Carved

148. TEA (LEPPEYVE).

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147. BELLE AT HER TOILET.

148. VILLAGE BELLE.